



# *The New Amberola* **GRAPHIC**

*Winter  
Number*

*See  
Dated  
Auctions in  
This Issue!*

January, 1989  
(mailed early February)

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January, 1989  
(Winter)

# The New Amberola Graphic

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22, 23, 27, 28, 29, each	.35
9 through 15, ea. .25	30 through 42, ea. .50
26 .40	43 through 66, ea. .75

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2 Years (8 issues).....\$6.00

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

## Editor's Notes

With this issue we are 2/3 of the way towards getting back to our original published schedule. The past two issues have appeared in approximately two month intervals, and if we're able to pull this off once more, we'll be back on schedule by April! We would appreciate it if advertisers would keep in mind the next deadline in order to help us accomplish this goal.

From time to time readers ask if the GRAPHIC will ever be published more than four times a year. However, putting out an issue is always such a stressful time, and the experience of these past two issues reminds us who we originally opted for a quarterly publication...doing it every two months (or less) on a regular basis would soon result in irreversible insanity!

And now to tackle some missing back issues.

-M.F.B.

→ Deadline for next issue ←  
is March 31, 1989



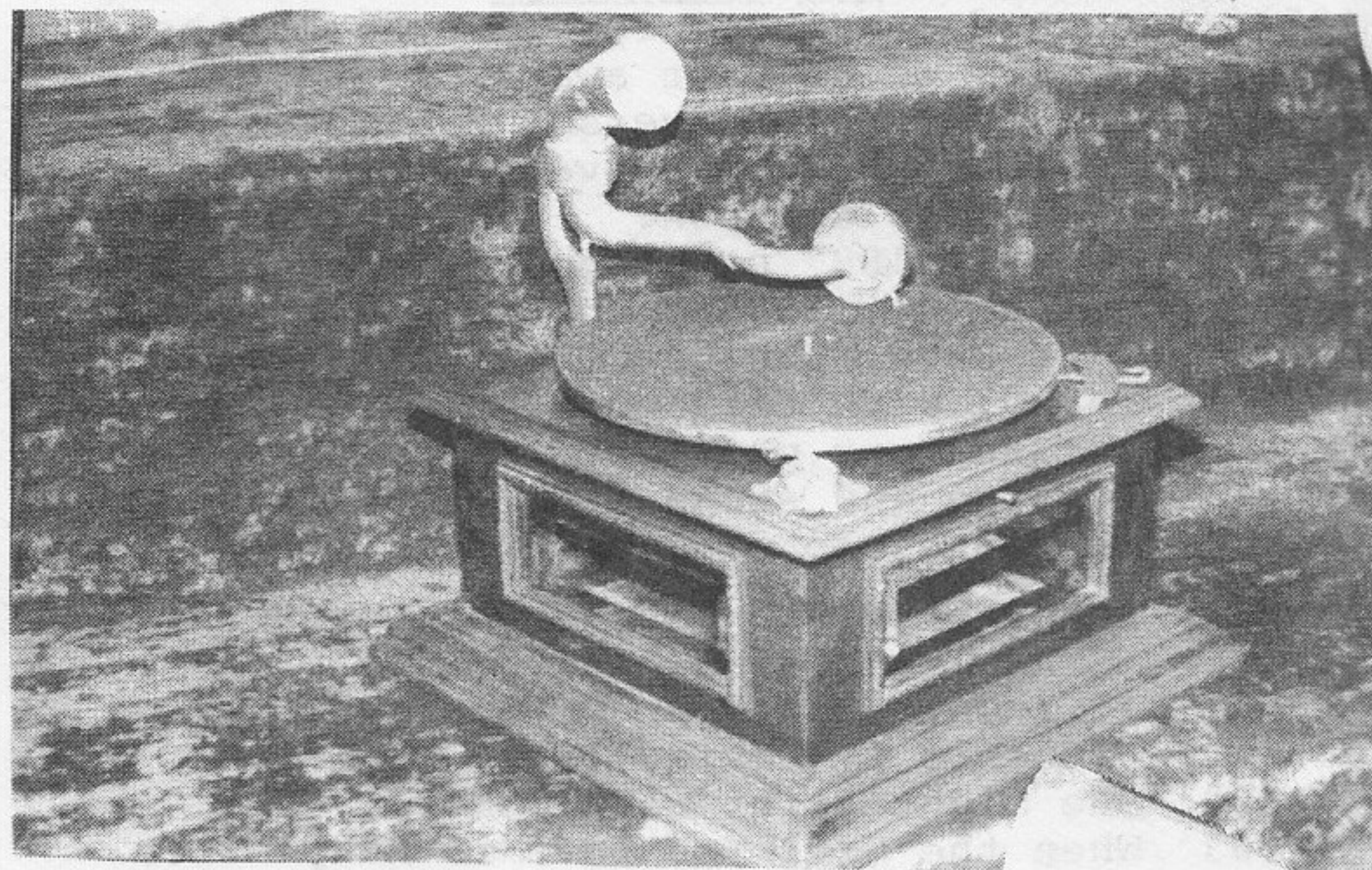
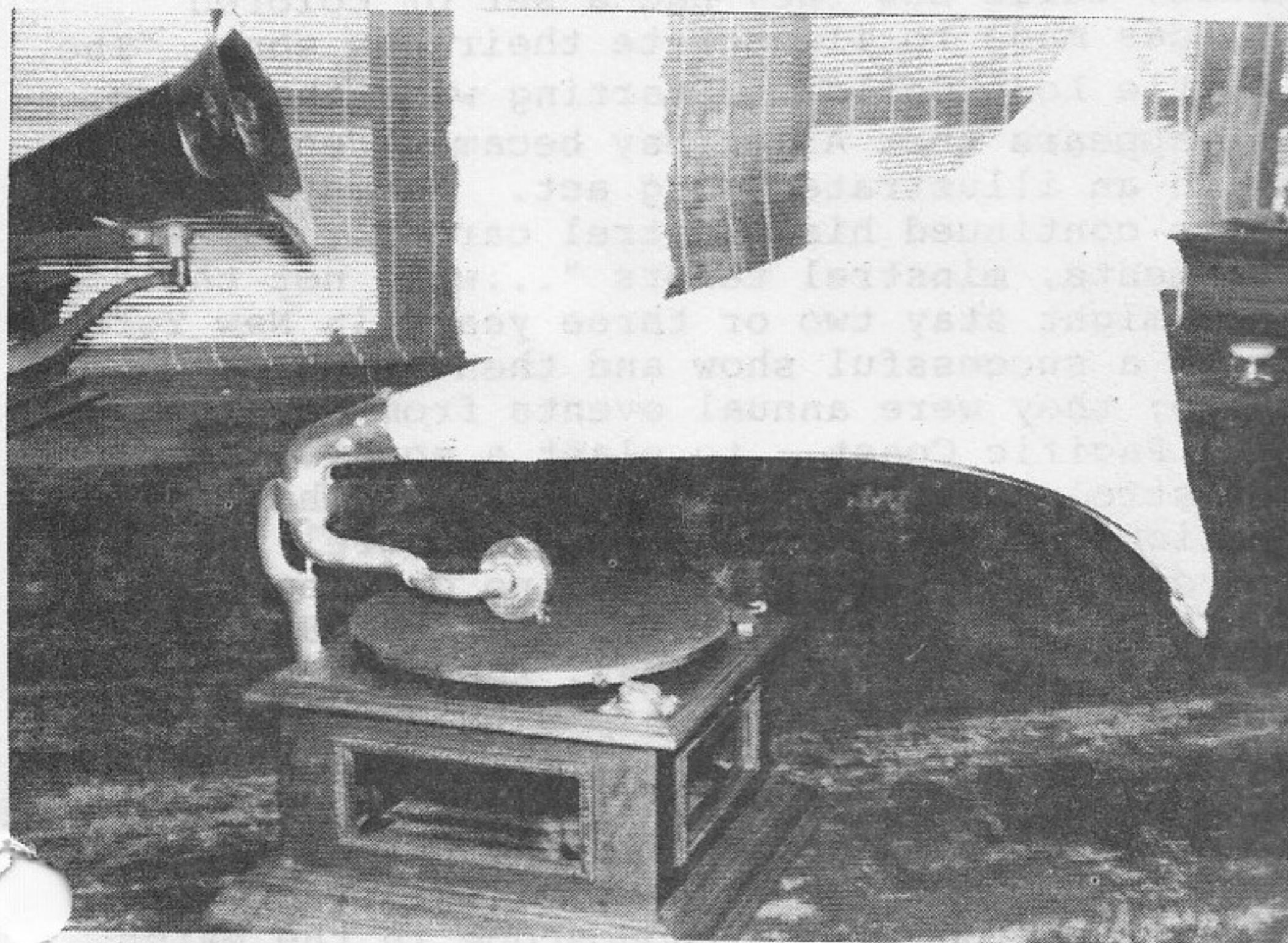
# PHONOGRAPH FORUM

## "MYSTERY MACHINES" No. 2

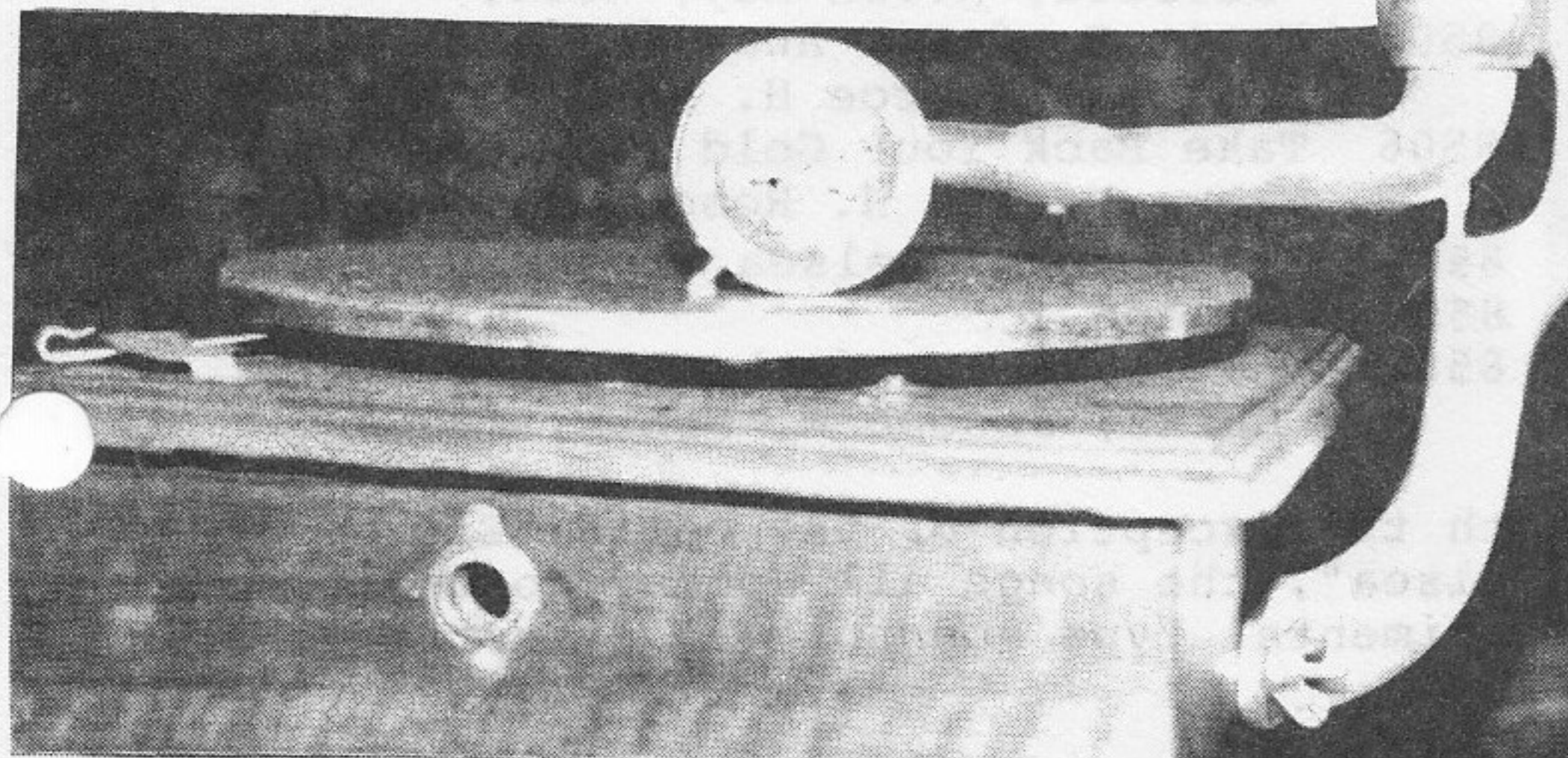
by George Paul

We again present two mystery phonographs which have puzzled their owners. By a remarkable coincidence, there may be a connection between the two.

The first comes from Bob Netzer in Orlando. It is an open horn machine with plate glass panels on left and front sides of the caninet. There are no markings anywhere except on the soundbox (which may or may not



Compare the soundbox covering and tone arm elbow (below) with that of the portable (upper right).



be original equipment); it states: "Aktophone, Swiss Made, Special Orthophonic." Bob notes that the motor reminds him of a Thorens, so the entire outfit may be of European origin.

The second is a latter-1920's style portable in the collection of reader Ed Hall from Atlanta. The machine is well-made, has all hardware plated in gold, and has good tone. Ed's first impression was that it was a Victrola portable, but the photo reveals that it's not. He subsequently noticed a faded decal which he thinks reads "Ortho-Fonic."



We note a slight similarity in the design of the two soundboxes and tone arm elbows of these instruments; and certainly the similarity of names (as well as their combined similarities to the Victor Orthophonic) cannot be overlooked.

If anyone can shed more light on either of these mystery machines we would appreciate having the information for a future column.

o o O o o

George Paul can be contacted at 28 Aldrich Street, Gowanda, N.Y. 14070.

### The Edison Exhibition Company?

from John Dales

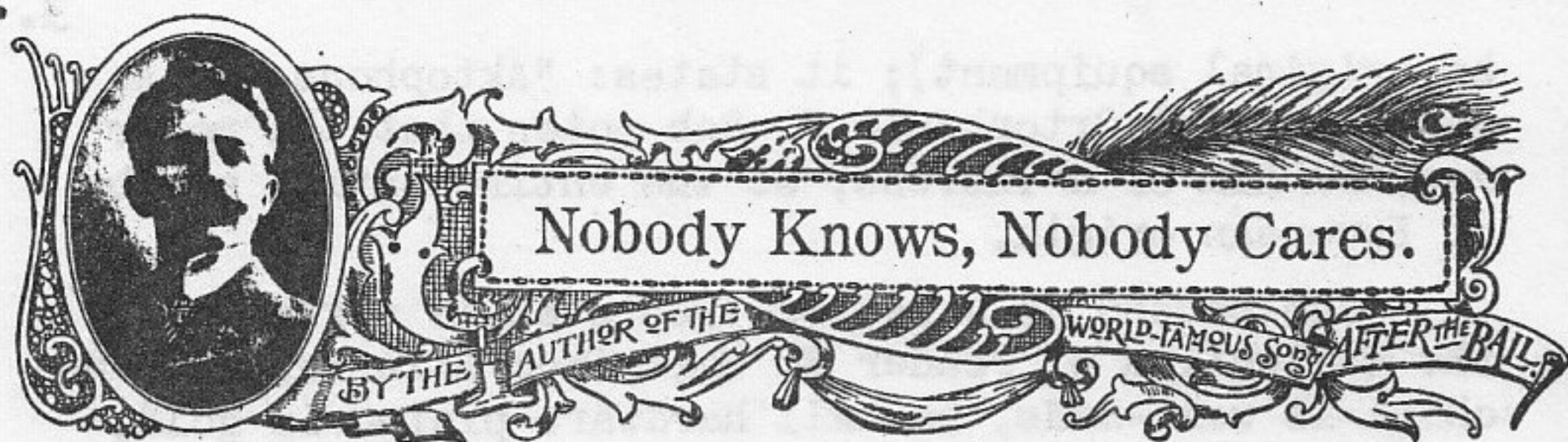
Some time ago I purchased a box of American brown wax cylinders. Each cylinder is mounted on a wooden spindle and most originate from the North American Phonograph Company, Edison Works. However there are a couple of odd records that I would welcome any additional information, via these pages, as to when and by whom they were recorded.

One record is dark brown and is announced "A beautiful song entitled 'Mary Wood But Mary Wouldn't' as rendered by Russell Hunting for the Edison Exhibition Company." I can find no information with regard to an Edison Exhibition Company so perhaps it is something Russell Hunting recorded himself for demonstration purposes. Hunting, a recording pioneer, came over to England in 1898 so this cylinder was recorded sometime prior to that date.

The other record is off-white wax and is George J. Gaskin singing "Climb Up Ye Little Children." The remains of a white card title slip survive on which the title is handwritten and rubber stamped in lilac ink is "Record No. 6168. Made by Walcutt, Miller & Co. 53 East 11th St., N.Y."

(Please note: Any readers who can furnish more information of either of these cylinders are asked to send it directly to the GRAPHIC.)





Inspired by Joe Martel's article on Roger Harding (see GRAPHIC #65), Messrs. Eert and Bryant have conspired to unearth details of some of the obscurest of early recording pioneers. This is the first of what is hoped will be a series of short articles featuring photographs and biographical sketches of these lesser-known artists.

+ + + + +

#### ALLEN MAY

by Michael Eert  
& William R. Bryant

The photograph below appeared in 1892 on the cover of Charles K. Harris's song "Fallen By The Wayside". The cover reads, "as sung by the eminent baritone Allen May, with Al. G. Field's Minstrels". According to Dailey Paskman, Al. G. Field was the most important name associated with travelling minstrel shows. The Al. G. Field's Minstrels, started in 1886 and continued long after Mr. Field passed from the scene, had their own special railroad train to carry the troupe, including entire stage settings and scenery.



The next mention we have found of Allen May is an engagement in J. M. Hill's continuous performances at Herrmann's Theatre at 8th Avenue and 27th St. in New York. Allen May was engaged for at least nine weeks, commencing January 8, 1894. Also in that year, May wrote the music to a song, "In the Sweet, Sweet Long Ago" (words by Walter Darrell), which he subsequently recorded. He was also credited, in that year, as the singer who was "the first song illustrator" (i.e., singing along with illustrated song slides), a practice which had been started by Tony Pastor but had lapsed for some time previous to 1894. In his 1934 book They All Sang, Edward B. Marks (the partner of Joseph W. Stern in their music publishing business) tells how they had a set of colored slides made to illustrate their new song, "The Little Lost Child". Starting with that song, it appears that Allen May became identified with an illustrated song act. He may also have continued his minstrel career. As Marks comments, minstrel tenors "...were not the sort who might stay two or three years in New York with a successful show and then go on to Chicago; they were annual events from New York to the Pacific Coast...to plant a song...[with a minstrel tenor]...was tantamount to having a nation-wide hit, because the minstrel tenors never missed". But we find no documentation of his theatrical activities after 1894.

During 1897 Allen May, who apparently enjoyed a close relationship with Joseph W. Stern & Co. as a "song plugger", also recorded for their subsidiary, The Universal Phonograph Co. Advertisements mentioning his name as one of the artists who made Universal cylinders began appearing in The Phonoscope in the March, 1897 issue and continued for several months. Unfortunately, we are not aware of the existence of any of May's Universal cylinders, or, for that matter, of any Universal cylinders, so his titles remain unknown.

The April, 1897 catalogue of the Columbia Phonograph Co. listed no records by Allen May. But in June, the heading "Songs by Allen May" appeared, with this comment: "Mr. May's recordings are very popular. He possesses an excellent voice and sings with great distinctness." The ten solo titles were:

- 8500 A Mother Never Can Forget Her Boy  
(Charles Miller, 1893)
- 8501 If I Only Could Blot Out the Past  
(Gussie L. Davis, 1896)
- 8502 She Might Flirt with Others
- 8503 When the Girl You Love is Many Miles  
Away (Erwin C. Koeppen; George M.  
Cohan, 1896)
- 8504 In the Sweet, Sweet Long Ago (Walter  
Darrell; Allen May, 1894)
- 8505 Don't Send Her Away (Raymond A.  
Browne; Monroe H. Rosenfeld, 1896)
- 8506 Take Back Your Gold (Louis W. Pritz-  
kow; Monroe H. Rosenfeld, 1897)
- 8507 Elsie from Chelsea (Harry Dacre, 1896)
- 8508 Bab and I
- 8509 The Teacher and the Boy (Edward B.  
Marks; Joseph W. Stern, 1896)

With the exception of the comic "Elsie from Chelsea", the songs all appear to be of the sentimental type amenable to illustrated song slides.



Also in the June, 1897 Columbia catalogue, three duets by Allen May and Len Spencer were listed; "beautifully blended voices free from harshness or blast":

- 8400 Larboard Watch (Thomas Williams, 1840's?)
- 8401 The Upper Ten and Lower Five (James Thornton, 1888)
- 8402 The Broadway Swell and the Bowery Bum (Dixon & Lang, 1892)

The first is a traditional duet, but the last two are both topical songs dealing with the class distinctions of the time. As Sigmund Spaeth points out, "Upper Ten and Lower Five" has nothing to do with Pullman berths!

At the time we were preparing this article, a copy of the Columbia cylinder of "When the Girl You Love is Many Miles Away" surfaced, so we have been able to assess Allen May's voice. He is definitely a tenor, not a baritone as in 1892. The voice is of the same timbre as those of Jere Mahoney and Roger Harding, but May holds his notes with more emphasis, and has a more prominent tremolo. The words are distinctly enunciated. When the September, 1897 Columbia catalogue appeared, Allen May's name was no longer listed.

Our last glimpse of Allen May is in the following picture. It appeared without comment on the sheet music for "'Neath the Pines of Vermont" in 1904. During the same year he wrote the melody for "The Best Love of My Life is Yours, Sweetheart", to words by Howard Wall. The chorus of the song has been found on the back page of two songs published that year, but the sheet music itself has proven elusive.



## TRY THIS OVER ON YOUR PIANO. The Best Love Of My Life Is Yours, Sweetheart.

Words by HOWARD WALL.

Music by ALLEN MAY.

CHORUS.

Copyright 1904 by Joseph Morris

FOR SALE BY ALL MUSIC DEALERS.

Judging from the photographs, Allen May was in his early twenties in 1892 and mid-thirties by 1904. A history of the May family (A Genealogy of the Descendants of John May Who Came From England to Roxbury in America, 1640) published in 1878 mentions an Allen Potter May born on July 22, 1865, apparently at Kalamazoo, Michigan, but we cannot be certain that he is the subject of this article. This Allen May's father, Charles Sedgwick May, was an attorney, Lieutenant Governor of Michigan from 1863 to 1864, and was nominated for Senator by the Democratic Party in 1876. But as to Allen May the singer, no other data has been found. At least, at this point, Allen May is now more that just a name in the June, 1897 Columbia catalogue.

The authors wish to thank all those who took the time to check through reference materials in the quest for information on Allen May.

### Little Wonder Research

The "Record Research Associates" have prepared a comprehensive listing of the famous 5½" Little Wonder records which we expect to publish for them sometime in the future. The work is presently being organized, cross-indexed, etc. In the meantime, there are still several blanks as well as other pertinent information needed to make the work as complete as possible. If you have any of these records, please drop us a postcard and we'll send the complete list of data needed.

Thanks!



# Vintage Vignettes

by David Milefsky

## "A Clarification and Consultation"

Vignette No. 8 is the culmination of some exasperation coupled with a presentation of jubilation.

As an opener I wish to thank the readers who took time to send me their selections for the upcoming "Supreme Fifteen, 1988" tabulation, and before we close those who persevere in reading this section will be treated to the work of my "guest columnist" and friend Jerry Donnell, who will enlighten us as to what it was like to be a young do-it-yourself repairman of spring motor machines during The Great Depression in south-central Tennessee.

For the "consultation" we shall have the folk-wisdom of Jerry, but for now, I am convinced that a clarification of the "Supreme Fifteen" criteria should begin at once.

Without rehashing too much the contents of this column for issue #65, I must say that several respondents had different understandings of our purpose. Some people listed their pre and post 1909 artists but added a third list which combined their own appraisal of the two periods. This was not necessary, as I was to tally all submissions and make the "overview" myself. Several others thought we were asking for "top sellers" whether or not they enjoy the records. I had intended a listing of personal favorites only. In other words, if you don't personally care for Billy Murray, then simply leave him out.

One thoughtful individual mentioned that several Red Seal artists sang or played popular selections too and could be included here. He gave McCormack, Caruso and Gluck as examples. I had never doubted this for a minute and would encourage those who love and collect the "popular" work of such persons to freely include them among their 15 favorite artists.

I was not too surprised when three people prefaced their listings with the admission that they could not possibly favor one artist over another and simply wrote down fifteen names of whose records gave them greatest pleasure. Well, I can't very much object to that!

Keeping all three things in mind, why not let's approach our survey in this manner instead:

- 1) list 15 personal favorite artists before the year 1909
- 2) list 15 personal favorite artists from 1909 to 1925
- 3) list these in order of your preference if possible
- 4) if you collect in only one of the two time periods, then list that period and cast your 15 selections

In closing, please remember that this tabulation is basically centered around "popular" American artists, but if, for example, you really love Harry Lauder, for heaven's sake list him!!

A post card should do! But please let me hear from you soon so we can get our results published in the next GRAPHIC!! What are we collecting for listening pleasure?

Send your nominations to David Milefsky, Rt. 1, Box 48-A, Boyce, VA 22620.

\* \* \* \* \*

Jerry Donnell sent me my first GRAPHIC fan mail. In fact his post card came right after Vignette No. 1 appeared. Thus began a grand correspondence which betwixt the U. S. Postal Service and A. T. & T. culminated in motor car journeys, as we live only a half-hour drive apart.

I never will forget the first time I visited his old house perched on a steep hill in Harpers Ferry, West Virginia. Upon entering, I was immediately moved to a state between disbelief and downright shock! He had told me that he had 87 old time phonographs but neglected to mention that about 80 of them were floor models ...uprights and consoles in the parlor, the living room, the dining room, the kitchen, the pantry, the bedrooms, the bathroom and to get to the bottom of things, the cellar! The front porch also got into the act. Several beloved dogs barking away only added to the fun, and it was all I could do but sit down and rest a bit. Blue Amberols, Diamond Discs and laterals abounded in massive piles. About the only thing missing was a shovel!

Actually Jerry, who treads the fine line between foxy-grandpa and "Mr. Fix-It," had recently moved from Washington, D.C., and had yet to begin organizing things. Two years later I was able to clearly see his two player pianos and large player organ (forgive me that one, ol' buddy, but I couldn't resist it)!

Now let's allow the long time and now retired Pentagon maintenance man have the floor.

\* \* \* \* \*

## Some Home Remedies for Your Ailing "Victrola"

by Jerry Donnell

Back during the Depression, those of us who held on to our beloved victrolas had quite a time of keeping them alive. Only the "better off" who had electric lights could afford a radio, but still there were those diehards who refused to throw out the victrola, "give it to the cook," or "give it to the kids to play with." I was one of the diehards who hated a damradio, and still am, and still do!

I'll never forget the funereal sight of our Victrola XIV being unceremoniously pushed out while Daddy unpacked his shiny new Majestic. The XIV looked so sad and neglected sitting on the porch, while said Majestic sat inside the parlor booming out "A Shanty in Old Shantytown." I swore I'd get even some day, and I did. Every time I'd pass and nobody was looking, I'd give the darn thing a kick that rattled its tubes to the skies. Mama caught me one day and gave me a lecture on "trying to destroy the most beautiful piece of furniture we had in the house!" It finally quit right in the middle of "Stella Dallas" and I was elated when she said, "I wish we had the victrola back."

My aunt Tibb Smith actually "traded it in on a new Atwater Kent." Her beautiful Baldwin player piano!! And with all the rolls!! Can you believe she had to pay some boot??!! But that is another story.

To get back to home remedies for your ailing victrola, my first remedy I got from Osie Burnette back in Murfreesboro, Tennessee about 1931. I wanted to play her beautiful upright Pathé just full of "Hiwawyun" records. "Gwunlun broke it, Jerry, but if you push the record backwards with your finger till it stops, it'll play about two records." I don't know what it was Gwendolyn did, but Osie's remedy worked! Pushing the record backwards re-wound the Heinman motor. I wore the tip of my finger out (also the labels on records). It was work, but we kids had so much fun taking turns pushing the records backwards and playing our favorites, "Hawaiian Nightingale," "The Bells of Maui," "The Drun-



kard's Lone Child," "Mother's Grave," or "Little Birdie"! Is anticipation really greater than realization???

I don't recommend this for your victrola today. But sometimes, if the spring comes unhooked, turning the turntable backwards while turning the crank forward will cause the hook to engage with the end of the spring and "let joy abound."

We had a time getting new needles or "all-right ones." When we did get a dime, it went for a Tootsie-toy car or a Guess What or a Big Little Book instead of a package of Brilliantones. My beloved colored mammy said, "Son, if you'll drive some old needles into the door jamb with a hammer, then pull them out with the pliers, they'll be all right." Good grief, I all but destroyed "Springtime in the Rockies" and "Uncle Dave's Chewing Gum" with those resharpened needles! I don't want to mention what it did to the paper records (Hit of the Weeks "What's the Use" and "Betty Co-Ed"). Sounded like the artists were singing under a washtub outside in the rain! No need for that now! The needles I bought from Dennis and Patti Valente are the best needles I've ever used. Each will play from two to four records. But don't "turn the needle around when it wears out"!

Back in 1939 my Cheney broke a governor spring. New ones were offered by Herman Todd's Furniture Store for a quarter apiece. Then he asked "Isn't that enough?" Land Sakes, where on earth was I to get a quarter?? So! I took a small wire, bent it around the fly-ball, anchored the other end under the screw of the friction plate. It held until I traded the Cheney for Kenneth Knox's electric train. It gave a nice tremolo to Jesse Crawford's "Valencia" and made Tito Schipa sound like he recorded "Farewell to Naples" with no clothes on in a blizzard. You could all but hear his teeth chatter.

My best friend, Snookie McDonald, had an old Kimball console that kept breaking springs. By the way, have you heard that "Dardanella" (Selvin's Orchestra) breaks springs? I heard from several sources that the sound waves from that record would break springs. Two were old time repair men in Nashville, Tennessee. They swore that this record would even break two springs at once! I first heard of it in 1939. 'Course I don't believe this, but I never play that record, just to be sure. Anyhow, Snookie's kept breaking springs while playing his Harry James records. We finally ran out of spares, and, of course, new ones could not be found. I packed the barrel containing the broken spring full of bolts and nuts, as many as I could get inside. This put all the work on the remaining good spring, which would play a 10" record all the way through, and the remaining good spring never broke! Today replacement springs are available from several sources. I do advise nailing down the barrel through the anchor holes before taking the old spring out. Herbert Hansbury once cut his finger to the bone by letting the old spring fly out while the barrel went amiss right through the window. He had to have stitches taken in his finger. Dr. Heiges of D.C., the authority on Victor machines, says, "You could even get killed." So nail that barrel down! On a Heinman, put a nail through each of the screw holes. A vise might bend the barrel out of shape.

Now for the question of tone: Grafonolas always look like new because owners couldn't stand their shrieky tone. They stopped playing them. Often the non-set automatic stop mechanism got all gummed up and stopped right in the middle of Bert Williams' "Indoor Sports" or Bessie Smith's "Bed Bug Blues," or something. Anyhow, the disgruntled aggravated owner shoved the Grafonola into a corner and challenged his neighbor to a game of croquet or mah-jongg. There it sat until we find it in a yard sale. Just like new.

I have several good Grafonolas that I wouldn't trade for a farm in Georgia. But I had to work hard to

7.  
get the tone up to snuff. First, the horn has to be airtight. I sealed up all the seams and cracks with good old Elmer's Glue. It dries fast and isn't noticeable when one of your admirers is gleering (that's an old timey word, isn't it?) past the louvres into your Grafonola horn! It dries clear. Next, the tone arm must be airtight at the joints. This can be accomplished by the use of Vaseline. On all the models except the \$65 one, there is a rectangular hole just beyond the double elbow to accomodate the automatic shut-off. I made a cylinder of rather stiff paper and glued it over this hole inside the tone arm, then Vaseline'd all the joints. This helped a lot. But Miss Grafonola still shrieked and had a hollow well bucket tone. I suggest taking out the mica diaphragm and giving it the deep six. Make a new one. I experimented with all sorts of materials and found a few very good substitutes. Go out and buy a can of Swiss Miss cocoa, the kind with the plastic top. Make a diaphragm from the brown plastic. Be sure it is not so large it touches the sides of the reproducer housing. I use Rosebud Typewriter Cleaner for gaskets, but we will discuss



Harlan and Stanley as "The Rube and the Country Doctor"? No! It's our columnists Jerry (left) and Dave. Jerry explains to Dave how to achieve beautiful tone (in the Victrola...not Nipper).

this later. The closer the diaphragm is to the reproducer back, the louder the music and the more is lost of the tubas and bass drums on the record. So experiment.

= TO BE CONTINUED =

\* \* \* \* \*

Next issue Jerry delves into the mysteries of Edison Amberola and Diamond Disc Phonographs. Jerry Donnell can be contacted at: Rt. 3, Box 1430, Harpers Ferry, WV 25425.

\* \* \* \* \*

**Overleaf:** With the return of normal winter weather to northern Vermont as we prepare this issue of the GRAPHIC, we thought it appropriate to reproduce the handbill shown on the next page. It comes from the collection of Dave Milefsky. Note that the "Suitcase" Edison Home is outfitted with a Bettini reproducer.



**WHAT WILL YOU DO**  
 IN THE  
**LONG, COLD, DARK, SHIVERY EVENINGS,**  
 WHEN YOUR HEALTH AND CONVENIENCE COMPEL YOU TO STAY

**INDOORS ?**

**WHY!!! HAVE A PHONOGRAPH, OF COURSE.**

**THE GREATEST MIMIC.**

A Valuable Teacher of Acoustics. Most Interesting to Old or Young A Pleasure and Charm to the Suffering, bringing to them the Brightness and Amusements of the outside World by its faithful reproductions of Operas, New Songs, Speeches, &c.

**EVERY HOME WILL** sooner or later have its **PHONOGRAPH** as a **NECESSITY.**

**HAVE YOURS NOW;** you will enjoy it longer.

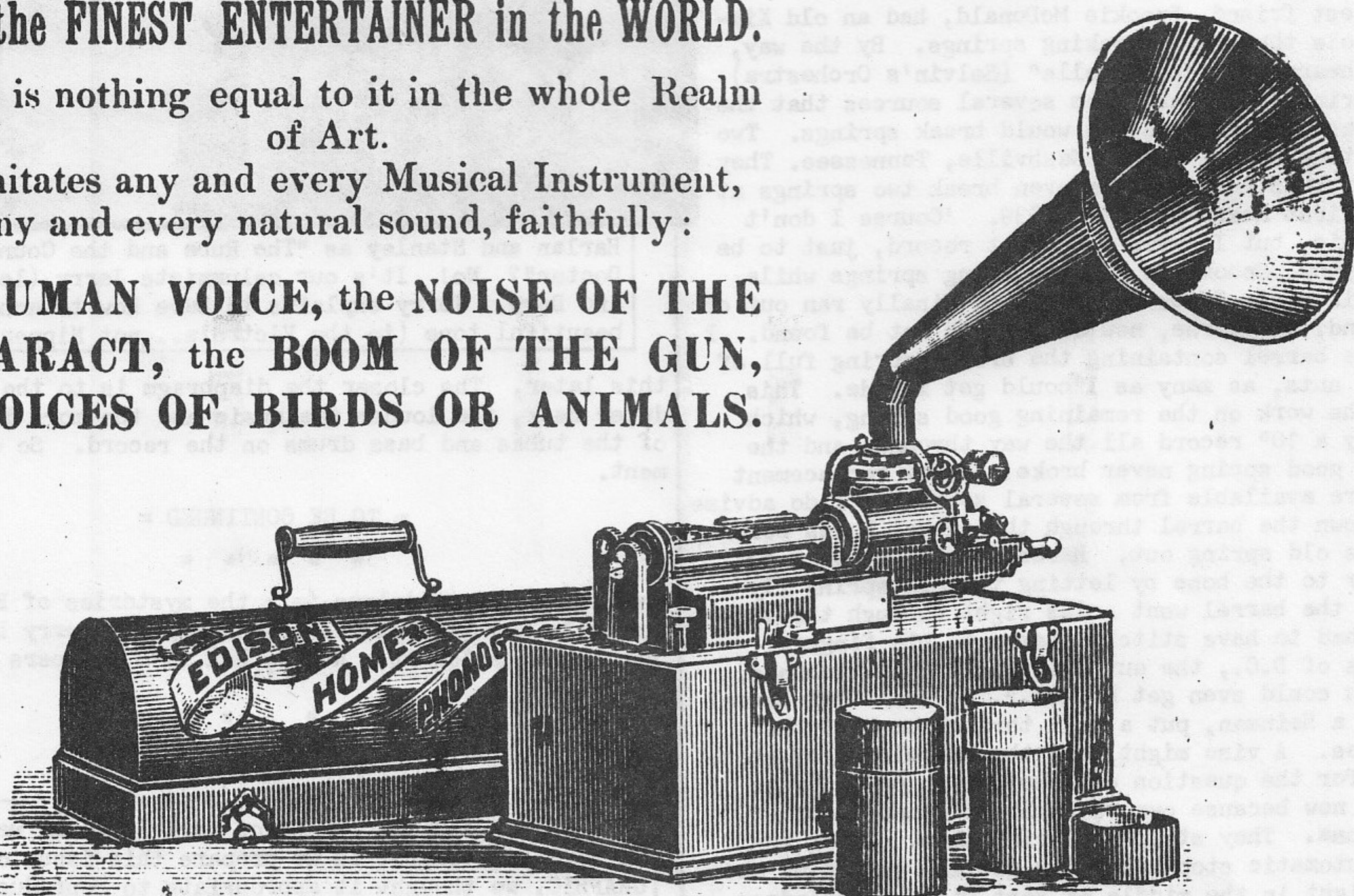
Brought within the reach of every family by Mr. Edison's last production at \$8.50.

It is the **FINEST ENTERTAINER** in the **WORLD.**

There is nothing equal to it in the whole Realm of Art.

It imitates any and every Musical Instrument, any and every natural sound, faithfully :

the **HUMAN VOICE**, the **NOISE OF THE CATARACT**, the **BOOM OF THE GUN**, the **VOICES OF BIRDS OR ANIMALS.**



**EDISON'S CONSOLIDATED PHONOGRAPH CO.**  
 NEW JERSEY



# Curiosity

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Here Today -- Gone Tomorrow

by Martin Bryan

When Victor dealers received the advance list of records for March, 1919 (printed December 31, 1918), the first record listed was no. 18522, "Oh Helen!" and "Ja-Da" by Arthur Fields. The description found in the flyer follows:



## Victor Talking Machine Company's ADVANCE LIST MARCH, 1919

NEW VICTOR RECORDS FOR MARCH, 1919

Number and  
Code Word

POPULAR SONGS

Size

18522/Oh Helen!  
Contarono/Ja-Da

Arthur Fields) 10-in. List  
Arthur Fields) price 85¢

A stuttering lover's efforts to say "Oh Helen" appeals to the imagination at once. Just what he makes out of it you can best judge by hearing the record—also some of the difficulties with the lady's father. The song is by Charles R. McCarron and Carey Morgan, and is a good successor to Geoffrey O'Hara's "K-K-K-Katy." With it is "Ja-Da" (pronounced Yadda) by Bob Carleton, U. S. N. R. F. "Ja-Da" is one of those catchy little tunes that stick like a burr; it will keep you cheered up for weeks. Incidentally, the sale of the song is for the benefit of the Navy Relief Society, which guards the home of the man who guards the sea.

However, the dealer who originally owned this copy had crossed the selection off, and when we checked the official March supplement (printed mid-January), sure enough -- the record did not appear. And it never did, although the following month "Ja-Da" reappeared with the same catalogue number; but this time it was coupled with Billy Murray's "Alcoholic Blues."

So what happened to "Oh Helen!"? Apparently Victor officials considered it a bit too risqué, even though the song did appear on other labels. The song, published in 1918, was written by Charles McCarron and Carey Morgan of the U.S. Navy. Described as "A Comedy Stuttering Song," the refrain goes:

"Oh H-H-Hel-- Oh H-H-Hel-- Oh Helen please be mine,  
Your f-f-feat-- your f-f-feat-- your features are divine,  
I s-s-swear-- I s-s-swear-- I swear I will be true,  
Oh D-D-Dam-- Oh D-D-Dam-- Oh Damsel I love you."

Evidently the record was well into production at Victor before someone realized the genteel Victrola owner might be offended by the "hel"s and "dam"s, and the record was hastily withdrawn from distribution. Any copies out there?

### HERE & THERE

Imagine being a young record collector and learning one day that you had a distant connection with Thomas A. Edison! That's what happened not long ago to reader Gary Mattscheck. It seems his great-grandfather, William Axworthy, was a chauffeur for Edison sometime prior to World War I. When his son William (Gary's great uncle) became deaf as the result of childhood diseases, Mrs. Edison showed her concern by sending him to a school for the deaf where he learned the trade of house painting. Unfortunately, the family has no other knowledge of Mr. Axworthy's association with Edison.

Where are the Amberola 60s and 80s? We know there are more out there which our readers could inform us of for our survey, but so far we've had only three reported. If you know of one anywhere (especially if you are an overseas reader), won't you please let us have the details? See page 13, bottom right, of the last issue for the data we seek. Otherwise, we'll have to publish the survey based on just the three lone machines reported.

We've heard from two collectors who have had bad experiences ordering 10" record sleeves from Bill Cole Enterprises. It seems that in both cases the boxes were significantly undercount, but they didn't discover it for some time after delivery. It is possible that the manufacturer packed the cartons short and Cole distributed them unwittingly...but the fact that two customers brought this to our attention indicates that readers should be aware a problem exists.

Again we ask if any readers can supply any material for our Marsh Labs article to appear sometime in the future. Please correspond with the Editor if you have anything to contribute.

We routinely receive a flood of correspondence on hobby-related subjects, much of it asking for information of one kind or another. At times we get so far behind in answers that we feel buried by it! While we try to answer it all, we fear that sometimes mail does go unanswered. In any event, we do appreciate it when writers enclose a stamp if they expect a reply.

A great variety of articles is now on file for use in future issues, and we can confidently say there is something for everyone "coming" in the GRAPHIC!

We have a reproduction of an authentic turn-of-the-century "Graphophone Concert handbill (7" x 15"), printed exactly like the original and suitable for framing, which will be sent anywhere in North America in a sturdy tube for 85¢ (2 for \$1.25). --New Amberola

4

readers of the GRAPHIC didn't receive the last issue because they failed to send us their change of address. Don't let this happen to you! Let us know before you move.



## Beatrice Lillie Dead at 94; A Clown With Acerbic Wit

By ALBIN KREBS

Beatrice Lillie, who during a half-century theatrical career was often called "the funniest woman in the world," died yesterday at her home in Henley-on-Thames, England. She was 94 years old.

Miss Lillie, who used a long cigarette holder to punctuate the barbed ripostes for which she was famous, was the widow of Sir Robert Peel. But she never took her official title, Lady Peel, seriously and called her autobiography "Every Other Inch a Lady."

The Canadian-born comedienne suffered a series of strokes several years ago that silenced her voice and ended her career. Her last Broadway show was "High Spirits," a 1964 musical version of Sir Noël Coward's "Blithe Spirit," and her last film was the 1966 musical "Thoroughly Modern Millie."

The very name Beatrice Lillie could evoke memories of mirth and merriment for the hundreds of thousands of people she entertained in theaters,

forth.

In her sketches and songs, most of which were constructed to puncture the pompous, Miss Lillie could send her audiences into fits of laughter by merely lifting an eyebrow, twitching her nose as she spoke a certain phrase or turning her longish face into a rubbery U-shape with a somewhat equine smile. With great ease she seemed able to contort and mold that face into a thousand shapes.

Often it was not precisely what she said or sang that garnered so many laughs, but the way she delivered the material. As the critic George Jean Nathan put it, "With one dart of her eyes, she can spare a skit writer a dozen lines."

Sir Noël, Miss Lillie's devoted friend and often the writer of her material, her director or her co-star, finally grew accustomed to her idiosyncrasies. "For an author-director to attempt to pin Beattie down to a meticulous delineation of character is a direct invitation to nervous collapse," he said.

### Natural Instinct for Humor

Miss Lillie had a natural instinct for humor. One spring day, while she was serving tea to friends in her East End Avenue apartment in New York, a pigeon flew in the window and sat on the arm of a chair. Some of Miss Lillie's guests were startled, but she merely looked at the bird and asked, "Any messages?"

Beatrice Gladys Lillie was born in Toronto on May 29, 1894. Her father, John Lillie, a native of Northern Ireland, had served with the British Army in India before he married Lucie Shaw, an Englishwoman. Beatrice had an older sister, Muriel.

Mrs. Lillie, who enjoyed a modest reputation as a concert singer, had great expectations for her daughters — Muriel would be a concert pianist, Beatrice a soprano — and their musical training began early.

The Lillie Trio — Mrs. Lillie, Beatrice and Muriel — entertained at local soirees and did a bit of touring, but Beatrice was showing signs of being an undisciplined soprano. The trouble was that she had discovered early the pleasures of making people laugh while she sang. At 8 years of age, she was thrown out of a church choir for making funny gestures and flopping her fan about during serious moments, causing small boys to giggle uncontrollably.

### Top Hat and Tails

At 15, Miss Lillie ended what had been at best a mere pass at a formal education, and sailed for England, where her mother had taken Muriel to study music. Her first stage appearance, which ran a week, was as a male impersonator, a role she was to play off and on, in top hat and tails, for several

razzini, Rosa Ponselle and many other great singers who made records in the early decades of this century.

His concern for sonic purity was well known among collectors, and his recordings, which he sold through mail-order and from a small store in Brooklyn, were sought after by vocal enthusiasts.

Mr. Violi was born in Brooklyn, and began his record business as a hobby in the early 1960's, while working for a construction company.

He is survived by five brothers — John, Ernest and Frank, of Brooklyn; Joseph, of Ridge, N. Y., and Antonio, of Yonkers — and two sisters, Helen, of Brooklyn, and Stella Salice, of West New York, N. J.



Friedman-Abeles

Beatrice Lillie as Madame Arcati in the 1964 musical "High Spirits."

years. "I was the best-dressed transvestite in the world," Miss Lillie said.

In 1914, she was hired for a minor role in "Not Likely," produced by André Charlot, a Frenchman who had brought to London, with great success, the concept of the little revue of fast-paced, sophisticated songs, skits and blackouts.

The young, bubbling Miss Lillie was besieged by hordes of stage-door Johnnies. The one who won her was the handsome Robert Peel, whose ancestor Sir Robert Peel served as one of Queen Victoria's Prime Ministers and organized London's Metropolitan police force. Its members were nicknamed "bobbies" after him.

Miss Lillie was married to the future Sir Robert Peel at his family's estate, Drayton Manor, in 1920, but the bridegroom's parents stayed away, disapproving of "theatrical folk." The couple's only child, also named Robert and called Little Bobbie, was born a year later.

A few months afterward, a bored Beatrice Lillie returned to the stage in Charlot's revue "Now and Then."

Miss Lillie's insistence on not giving up her career was dictated in part by economic necessity. Her husband was virtually penniless, a man who was never able to hold down a job and a gambler as well.

"It was fortunate that I could trek back and forth across the Atlantic, earning a living for my son and husband," Miss Lillie said. The couple grew apart, and Sir Robert died of peritonitis at the age of 36, in 1934, in the home of his mistress.

### Son Killed in World War II

Miss Lillie's private world was shattered in 1942, when her son, who had enlisted in the Royal Navy, was killed in a Japanese air raid on the port of Colombo, Ceylon.

Miss Lillie spent much of the war entertaining troops in the Mediterranean region, Africa, the Middle East and, later, in Germany.

Over the years, she appeared in at least one revue a year, and sometimes two or three. Among them was "This Year of Grace" in 1928, written by and

co-starring Sir Noël. One of Miss Lillie's most famous songs was "Mad Dogs and Englishmen," introduced in her "Third Little Show" on Broadway in 1931. It became a standard in her repertory as well as in Sir Noël's.

In her 1972 autobiography, Miss Lillie told how another of her standards, "There Are Fairies in the Bottom of My Garden," was introduced, against her will, into her repertory. Her friend Ethel Barrymore thought the song was a lovely, serious one, but Miss Lillie made it a side-splitter, especially when she sang it garbed in a long formal gown, then raised her skirt and roller-skated off stage.

### Radio Series in the 30's

Miss Lillie's Broadway and West End shows included "Walk a Little Faster," "The Show Is On," "Happy Returns," even George Bernard Shaw's "Too True to Be Good," one of her few straight plays, in which it was felt she was miscast. She made half a dozen movies and also had a radio series in the 1930's.

She toured the United States many times, in "An Evening With Beatrice Lillie," "Inside U.S.A.," and half a dozen other shows. Her friends were fond of telling the story about the time Miss Lillie and several chorus girls went to a beauty parlor in Chicago to have their hair done before an opening. An heiress to a meatpacking empire came in and informed the beauty salon's proprietor that she was "mortified and infuriated to learn this establishment has been taken over by show-girls."

As Miss Lillie left her booth, she loudly told the salon proprietor, in her most proper and meticulously enunciated English: "You may tell the butcher's daughter that Lady Peel is finished." And she sailed out.

Beatrice Lillie was an original, but one who never took herself seriously. Once a reporter asked, "Miss Lillie, what lies at the bottom of your art?"

"There are fairies at the bottom of my art," she answered.

Miss Lillie left no immediate survivors.

## The comedienne was a puncturer of pomposity.

movie houses, vaudeville palaces and supper clubs and on radio and television, over a period of more than 50 years.

In Alexander Woolcott's estimation, Miss Lillie was "a comic genius" with her trademark close-cropped hair and fezzlike cap. She was, in fact, one of those rare entertainers whose talents and qualities are extremely difficult to measure and describe. One had to see her to believe her — or perhaps disbelieve her. She was a great clown who learned early how to "play" an audience.

Because of that fact, it was often said that no two Lillie performances were ever the same. She explained that for most of her performances, when things went well, "the wand was on; something happened between myself and the audience, for they recognized something I'd known for years — I was a natural-born fool."

### State of Havoc

Anyone who ever saw her sketch about a slightly tipsy, tongue-tied Mrs. Blagdon Blogg turning Harrods department store in London into a state of havoc, would consider her an adorably nutty fool. In the sketch, Mrs. Blogg tried, unsuccessfully, to buy "two dozen double-damask dinner napkins," a request that soon started coming off her thickened tongue as "two dazdle dimask dibble dimmer napples," and so

THE NEW YORK TIMES

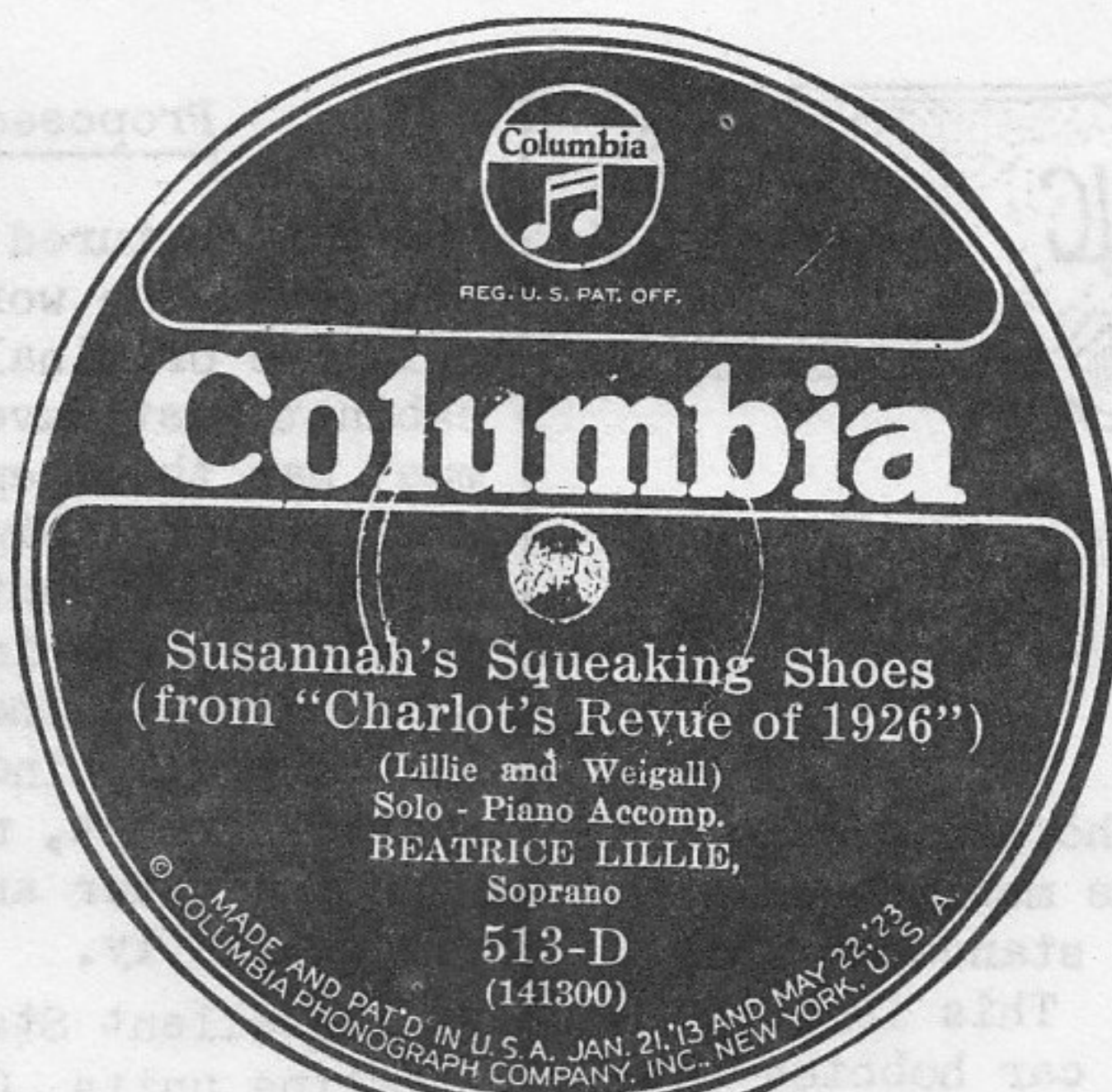
SATURDAY, JANUARY 28, 1989

## D. William Violi, 74; Issued Rare Recordings

D. William Violi, a dealer in historical opera and vocal recordings, died of heart disease on Thursday at his home in Brooklyn. He was 74 years old.

The proprietor of a small record label called Oasi, Mr. Violi issued a series of rare and otherwise unavailable long-playing recordings by Enrico Caruso, Giovanni Martinelli, Luisa Tet-

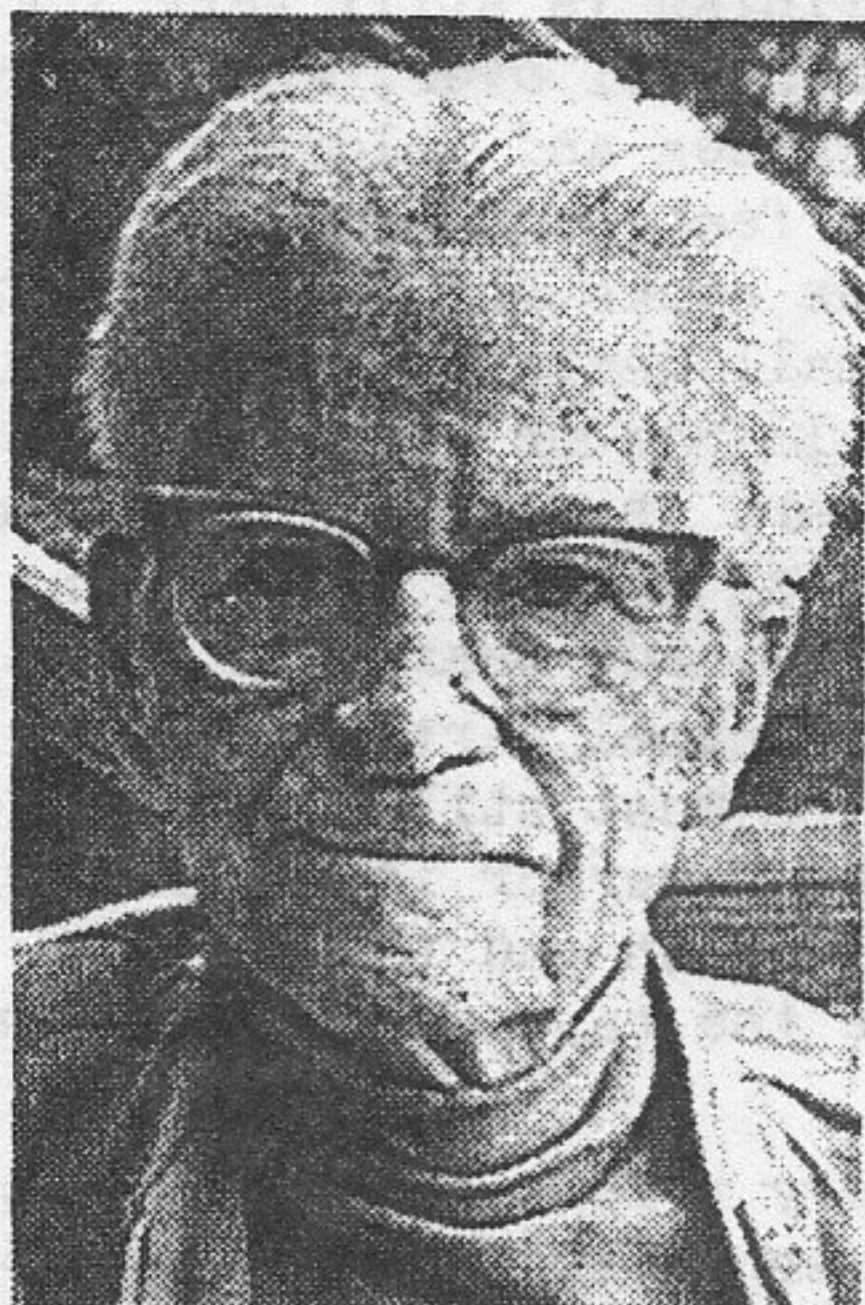




Above: Beatrice Lillie's first U.S. recording, made on Nov. 23, 1925 — just 13 days after the New York opening of the revue.

Beatrice Lillie as she appeared in the 1926 show "Oh, Please!" While the show was not a big hit, Miss Lillie made an interesting Victor recording of "Like He Loves Me" with a male chorus and composer Vincent Youmans at the piano (no. 20361). Oddly, she was not asked to record the show's only lasting hit, "I Know That You Know." In spite of her enormous popularity in this country, she made very few recordings here.

THE NEW YORK TIMES, WEDNESDAY, JANUARY 11, 1989



Associated Press, 1987

## Herbert Morrison, 83, Hindenburg Reporter

MORGANTOWN, W.Va., Jan. 10 (AP) — Herbert Morrison, who 52 years ago broadcast an emotional description of the crash of the Hindenburg, died early today at a nursing home here. He was 83 years old.

Mr. Morrison was 31 years old and working for the Chicago radio station WLS on May 6, 1937, when, as the only broadcast reporter present, he described the explosion of the German airship as it approached its landing place in Lakehurst, N.J. Thirty-six of the 97 people aboard died.

Millions heard his tear-filled account of the explosion and fire and of people falling from the sky. He cried: "Oh, the humanity! All the passengers! I don't believe it!"

Mr. Morrison was a native of Scottsdale, Pa. He served in the Army Air Forces during World War II and later became the first news director at WTAE-TV in Pittsburgh.

He is survived by his wife, Mary Jane.



Because Herb Morrison was "in the right place at the right time," one of the most famous radio broadcasts of all time resulted. Few collectors realize, however, that the broadcast was issued commercially. (Label reproduced through the courtesy of Michael Corenthal, author of *The Iconography of Recorded Sound*.)



## Grace Hayes, 93, Dies; Stage and Film Actress

New York Times, February 4, 1989

Grace Hayes, an actress, died on Wednesday in Las Vegas, Nev. She was 93 years old.

Miss Hayes performed in many vaudeville revues and Broadway musical comedies during the 1920's and early 30's, including "The Merry World" and "Ballyhoo." The Missouri-born entertainer sang and acted on the NBC radio network in the 1930's and appeared in several films, including "The King of Jazz" in 1929. Miss Hayes operated a Hollywood nightclub in the late 1930's, and in 1940 she opened the Red Rooster, one of the first clubs in Las Vegas, where she lived until her death.

Miss Hayes is survived by her son, the actor Peter Lind Hayes; two grandchildren, and one great-grandchild.

Grace Hayes' Victor of "I Can't Give You Anything But Love" (no. 21571) sold well and reveals a warm, personable voice; yet just a handful of her recordings made between 1927 and 1930 were issued. Curiously, three sides made at Victor appeared only in England under the H.M.V. label.

THE NEW YORK TIMES, WEDNESDAY, JANUARY 11, 1989

## Donald Voorhees, 85, Conductor Who Led 'Bell Telephone Hour'

By PETER B. FLINT

Donald Voorhees, for 28 years the conductor and musical director of the "Bell Telephone Hour," one of the most popular musical programs in broadcasting history, died of pneumonia yesterday at Tomlin Memorial Hospital in Cape May Court House, N.J. He was 85 years old and lived in Stone Harbor, N.J.

Virtually every week for 28 years — on radio from 1940 to 1959 and on television from 1959 to 1968 — Mr. Voorhees brought to millions of NBC listeners a mix of classical and popular music performed by leading virtuosos, including Fritz Kreisler, Jascha Heifetz, Arthur Rubinstein, Lily Pons, Ezio Pinza, Benny Goodman and Bing Crosby.

Mr. Voorhees, a 6-footer with prematurely silver hair, was celebrated not only for musicianship, dedication and informal good humor but also for bringing out the best in guests.

### Sought to Maintain Balance

He was painstaking in shaping a program that showed the guests to best advantage while maintaining a balance. "You must have one or two selections to satisfy a high-brow concertgoer," he once remarked, "yet you mustn't run too great a risk of losing the casual listener. Now and then you must program some new or overlooked piece that will intrigue your regular audience. This should be combined with a familiar selection with which the guest is identified by the public."

Mr. Voorhees won many awards and conducted on many other radio shows, including "Du Pont's Cavalcade of America," for which he composed music. He also composed the telephone hour's "Bell Waltz" theme.



1959

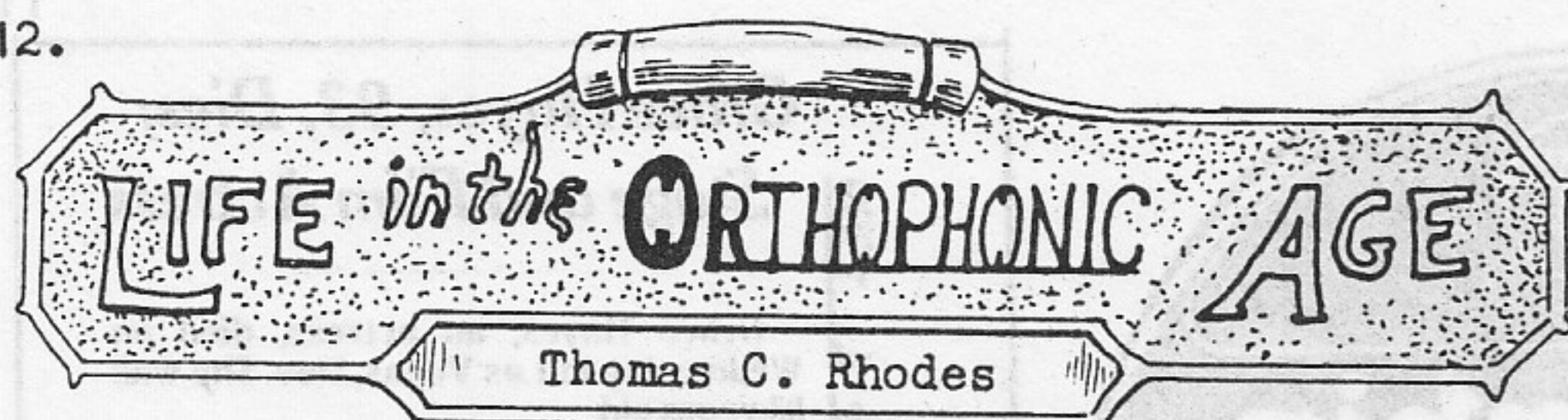
Donald Voorhees

He was born in Allentown, Pa., and studied the violin, piano and organ between the ages of 5 and 11, when he became a church organist. From 12 to 15 he was, successively, the pianist and orchestra conductor in a local theater, where Broadway shows were tested. When barely 17, he conducted the orchestra at the Broadway opening of a musical starring Eddie Cantor.

Mr. Voorhees is survived by his wife, Marni; a daughter, Dorothy Taylor of Wilmington, Del.; a son, Dr. David, of Nantucket, Mass.; two stepsons, Owen Murphy of Ocean City, N.J., and Dennis Murphy of London; a stepdaughter, Susan Ballard of Greenwich, Conn., and a grandson.

Dance orchestras under the direction of Donald Voorhees (including several sessions with Red Nichols) recorded prolifically during the latter 1920s and early 1930s. Although this output included some nineteen sides on Edison, we believe the Diamond Disc at the left (coupled with his "Because I Love You") may be the only issued recordings of Mr. Voorhees as a piano soloist!





## COLLECTING ORTHOPHONICS

## -- A Matter of Standards --

In the last column devoted to Orthophonic collecting, some very basic remarks on the merits and pitfalls were given. In this column some standards and grading suggestions will be discussed. This is quite standard in the numismatic and classic car hobbies but seems to be lacking in the talking machine hobby (the radio hobbyist may be somewhat better off regarding this). One problem in the grading of talking machines is the lack of exactitude in the understanding of what is meant by "mint," "like new," "original," and the rest. These words have been bandied about for so long that most serious collectors have no faith in them. Thus there is a real need for a general standard of Orthophonic grading (which many clubs have but obviously is followed only by members and their friends). The very beginning collector, who is not familiar with numismatic gradings, should have some rough guide to help him or her judge a specimen.

The standards listed below apply only to "as is" unrestored machines, which still may be found in antique shops, flea markets, used furniture stores, charity stores and basements of fellow hobbyists. Machines that have been "restored" or refinished are in wholly different categories. The grades are broken down into three sections: cabinet; motor board; and mechanism (winding key, shaft, spring or electric motor and governor/indicator), as these are the most obvious parts to an Orthophonic. The elbow, joint, and tone chamber should be examined if the dealer will permit, but generally an exhaustive internal check is time consuming and inconvenient for anyone running an antique shop or busy flea market booth. You can really drive up the price by being over insistent.

Upon finding any Orthophonic, often buried under or behind tons of other items, one should look for general soundness. Huge cracks in the veneer, doors missing, grills smashed, grill cloth rotted, legs broken or cut down, and other apparent damage should be checked. It is generally cheaper to buy a good original than a basket case, as parts are costly and hard to find. If the machine is really bad but the dealer will let it go cheap, one can buy it for a "parts" machine, very like what is done in the old car field.

When a good but incomplete specimen is found, the needed parts can be removed, cleaned up, and used on the good one. If one is unknowledgeable about electric parts or motors, avoid the Electrolas unless one has a friend who can fix them or trade you a spring job. However, as was noted before, the Victor Induction Disk motor (built partly from General Electric components) was a very tough unit, superior to many later designs, and often needs only cleaning, adjustment, lubrication and a new fuse to hum merrily along after sixty years. The "horseshoe" pickup on the Orthophonic Electrola (for instance, the Borgia, the VE 8-60, the VE 10-41) can be rebuilt and remagnetized. More difficult is the electro-dynamic moving coil loudspeaker, but it too can be fixed. (This column defines "Orthophonic" to be only those machines which work, whether acoustically or electrically, through the exponential horn. The concurrent paper-cone speaker Electrolas cannot be called Orthophonics.)

Proposed Grading Categories - General

MS (Manufactured State) - This category, like "Mint State" in the world of numismatics, refers only to pristine originals, with no need of restoration. The cabinet must have flawless fit and finish. Nothing must mar the deep lustre of the finish save for the smallest most minute age lines in the lacquer. No scratches or dents. Even the back panel of the Orthophonic must be in superb condition. The motor board must have all the original parts sold with the machine. All controls, indicators, hinges and fittings must be nearly perfect, no plating wear, no enamel scratches. Even the motor and governor should be clean and function silently.

ES (Excellent State) - This category refers to nearly pristine units, Orthophonics that have had tender loving care and light usage. Some very minor nicks, scratches and age lines are permitted, but only upon close view. The legs and feet must have considerable lustre, with no dry spots and no chips or cracks. The motor board must be nearly mint, with only the slightest wear on the plated controls. The felt on the turntable may have a slight ten inch depression line but cannot be worn, frayed or stained. The motor and all the assemblies must function smoothly, with but a trace of noise. The winding key may be scratched but the plating must be intact.

FS (Fine State) - This category refers to machines that are in very desirable condition but do show some signs of wear. The lacquer finish is still very lustrous but age lines are apparent all over, and minor flaking occurs around the cornices and moldings near the back sides. The legs and feet show some lustre, but have dry spots and obvious nicks and small dents. Even the cornices may have small dents but no gouges. Small stress cracks in the moldings or appliqué work may be present. The motor board is still in very good shape, with no substitute parts, but the plated controls show definite, not severe, rub wear, and there may be scratches in the black enamel parts and fittings. The motor and mechanism must still operate smoothly, but the noise of the governor is apparent, the speed indicator may be sluggish and the winding key may have bare spots where the base metal shows and even tiny rust flecks.

GS (Good State) - This category refers to the Orthophonics that are in decent, respectable shape but obviously have imperfections. The cabinet is still solid, but the lacquer may be dried, worn or flaking in various areas. Age lines are apparent everywhere. The seam lines of the veneer panels may be somewhat visible. The cornices and moldings have obvious nicks, dents and wear. The bottom cornice may have very apparent bangs and dents. The legs and feet have very little lustre and may have cracks and chips. The back panel is dull and dirty, even mildew in spots. The motorboard is still good but wear is everywhere. The plated controls are worn, pitted, with green flecks, the turntable rim is dull, with rust pits, the taper tube has bare spots, the bracket may be cracked or weakened. The speed indicator may be inaccurate or even dead. The turntable felt is worn, stained or even torn. The motor and governor still work but with obvious effort and noise. The winding key is rusty.

PS (Poor State) - This category refers to machines that are barely acceptable to most collectors. The cabinet is structurally sound, but the veneer is warped or even loose. The finish is lustred only in spots and the rest is dull, dried and dirty. The cornices and moldings are cracked, dented, abraded. Flaking is everywhere. The knobs are completely black. The legs and





AN ORTHOPHONIC PARLOR # 2



14. feet are totally dull and dried out. The motor board is complete but damaged. The plating is dull, rust and discoloration are everywhere. The turntable mat is completely faded and worn. The controls work with difficulty. The mechanism works, somewhat, but sounds terrible. The reproducer is nearly frozen dead. The speaker grill may be broken and the grill cloth rotted. All in all, a real "project" machine.

**PM (Parts Machine)** - This category refers to Orthophonics that are undesirable as collectibles and really are basket cases. The cabinet is down to bare wood in spots, the finish is dull, crumbling, and filthy all over. The veneer may be lifting off or missing. Cracks everywhere. Missing doors and hardware. Moldings fallen off. The motor board is a mass of corrosion, with missing parts, especially the reproducer. The bracket is broken and crumbled. Everything may be frozen. The motor is seized up, the governor useless. The winding key may be corroded, bent, stuck in the ma-

chine or missing. Totally unsuited for anything save parts or masochists.

Again, these are very general categories, and describe things in an average way. Each machine will be different, and may show the symptoms as described but in different combinations. A machine may look rather good till one notices the loose veneer at the very bottom, meaning the Orthophonic has been stored in a damp place. Machines stored in damp or very cold, dry places usually have veneer problems. Veneer can be fixed but one must have the proper wood glue, clamps and the rest. Unless the Orthophonic is very rare and valuable (an 8-60, a Borgia, a 10-50 or whatever), the cost of repair, refinishing and parts can expand faster than the exponential horn, and far exceed the value of the machine. This does not mean that every purchase should be based on cost analysis, unless one is a dealer, but that the beginning collector should not go overboard.

The Philadelphia Inquirer, December 12, 1988 (courtesy of Steve Ramm)

## An original, Nipper keeps another vigil

By Curtis Rist  
*Inquirer Staff Writer*

Seventy-three years of unswerving loyalty, and just look where it gets a dog in the warehouse.

That's the saga of Nipper, the legendary fox terrier with his head cocked for the sound of "His Master's Voice" coming from the horn of a yellow gramophone.

Pulled from the top of the RCA building on Camden's waterfront in the early 1960s to make way for an updated logo, the four identical circular stained-glass windows depicting Nipper that were commissioned in 1915 from a Philadelphia master craftsman were hauled off and packed away in crates.

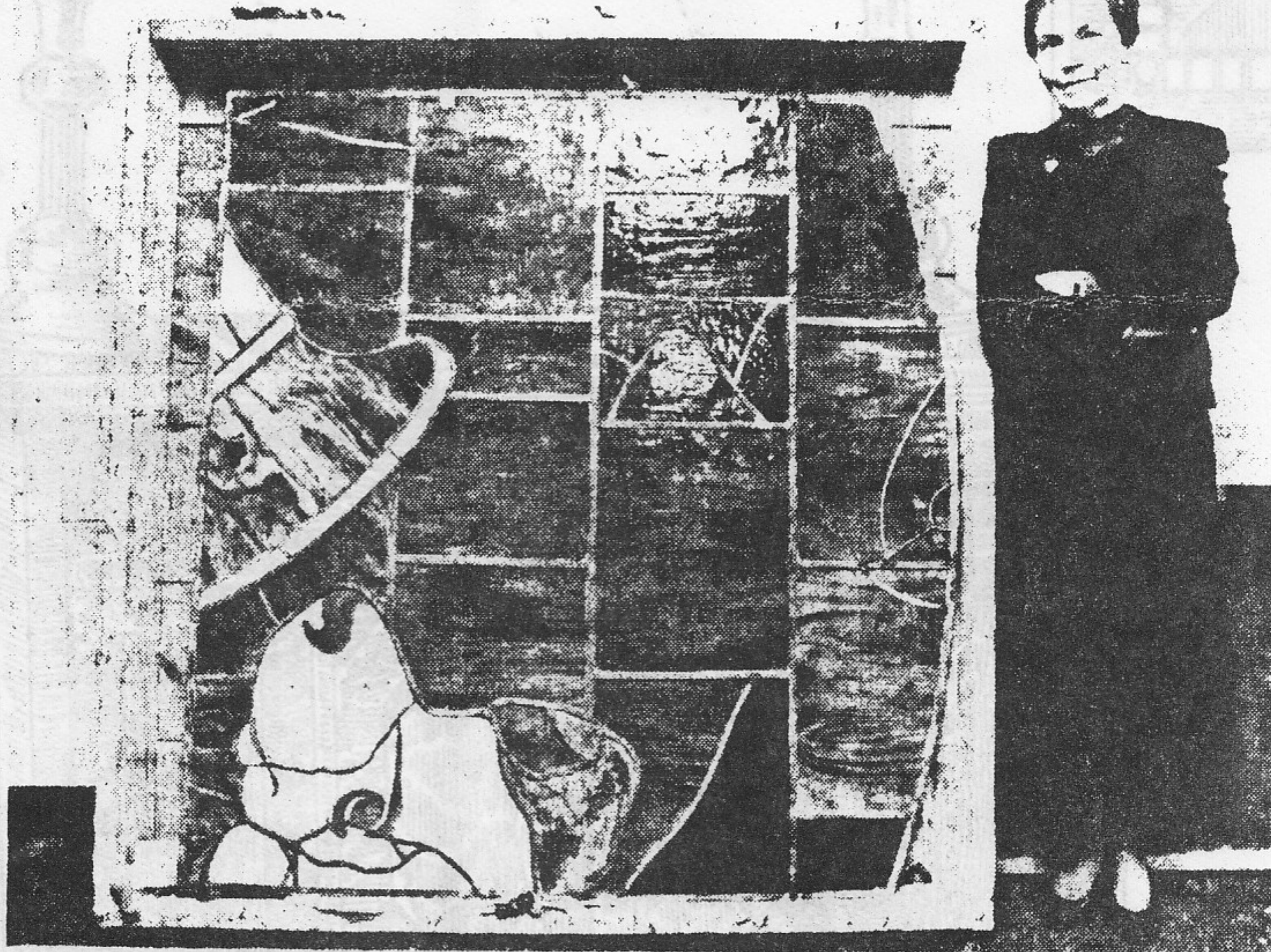
After more than a decade, copies of the windows were returned to the tower in 1979, and Nipper keeps his waterfront vigil to this day.

Of the original windows, three had already gone on to greater glory — to the Smithsonian Institution, Widener University and Penn State University. But the fourth window languished in a warehouse in Cherry Hill.

Recently, Margaret Weatherly, director of the Camden County Historical Society, wrote to representatives of General Electric Co., which bought RCA in 1986, and asked whether they would donate the window to the people of Camden County. GE, which had already sold both its consumer-electronics division and the Nipper trademark to a French company, promptly had the half-ton window delivered to the society's doorstep.

At once, Weatherly realized that it would not be easy to situate the fragile work of stained glass, 14½ feet in diameter and welded with lead and copper, in the small gallery spaces in the society's building.

"The window will cost about \$4,000 to have it restored, another \$6,000 to have it properly mounted, and who knows how much to alter our building to have it hung," she said with a sigh. "At the moment, we just don't have the space for it."



The Philadelphia Inquirer / MICHAEL BRYANT

Margaret Weatherly with part of the stained glass logo of the dog hearing "his master's voice."

But, she added quickly, she is thrilled with the acquisition.

"This represents an important symbol to Camden County and its residents, particularly to all the people who have worked in that building over the years," she said.

A symbol of both loyalty and clarity of sound reproduction, the bitter-sweet tale of Nipper — a real dog who listened intently to a phonograph record, causing some to wonder if he thought he was listening to his dead master's voice — wound up as the logo for the Victor Talking Machine Co. of Camden. Wildly popular with the public, the dog's image appeared on everything from statuettes to salt-and-pepper shakers.

In 1915, with sales booming, four circular stained-glass windows executed by Nicola D'Ascenzo's studios in Philadelphia were installed atop the Victor company's building, which became an instant landmark.

In 1929, the Radio Corporation of America absorbed both the Victor Talking Machine Co. and the company mascot. But by the 1960s, Nipper heard a new voice from his master: Get lost. Gone was Nipper from records and company letterheads, and gone from the RCA building in Camden as well.

Although D'Ascenzo's studios produced some exquisite examples of stained glass — including some of the windows in Washington Cathedral — the Nipper windows are valued more as relics than as works of art.

"The window is important because it belongs to its era," said Leigh Fraser, a specialist in restoration of stained-glass windows with the Willet Stained Glass Studio in Philadelphia. "It's best looked at and valued as a very elegant billboard. That's exactly what it was."

The window is in good shape, she said, considering it spent its first 50

years soaking up soot along the Delaware River, and the last quarter century wrapped in rug padding. Only a few of its hundreds of pieces of glass need to be replaced.

For now, Nipper will continue to listen for his master's voice in storage. The window, which was built in nine sections, will be repacked in its four crates — only this time wrapped in bubble plastic. The historical society has other priorities, Weatherly said, including expenses to preserve artifacts and patch a few leaky roofs.

"I honestly don't know when we'll be able to afford to restore and display the window," she said.

Nipper always the loyal logo, will no doubt wait patiently.



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\*Indicate: 3.5" or 5.25" disk

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